

THE SOUNDTRACK CLUB

LUKAS KENDALL * RFD 488 * VINEYARD HAVEN MA 02568 * USA

Serving Film/TV

Newsletter #18, February

of them--for sale from "West Point Records" (24365 San Fernando Rd, Newhall, CA 91321 - 805-253-2190). Run by Keith McNally, this offers viny! from all decades (with a lesser concentration on the eighties & current releases) and is willing to help you find the records you want. Prices are reasonable, lower than RTS (then again, what prices aren't?) and the range of records is unbelievable (though there is not as much concentration on original cast). West Point is currently sending out a newsletter and catalog to prospective customers--to get your copy of that material, write Keith at the above address.

RTS (currently: PO Box 750579, Petaluma, CA 94975; after March 1st: 1982 N Rainbow Blvd, Suite #183, Las Vegas, NV 89108) is meanwhile in the process of a clearance sale, offering numerous out of print LPs at their "good prices" (oxymoron) of "only" \$19.95. RTS, where the future of record pricing is here today, is also offering cassette tapes at "only" \$9.95, including rare radio interviews with composers. Send \$1 for a catalog. RTS can be useful if you are looking for a few rare records.

Look for the Jay Chattaway article mentioned last issue in Starlog's "Next Generation Magazine," issue #18, due in February. On the subject of articles, Manuel Olavarria has submitted a one page article from New York Newsday also on John Williams stepping down from conducting the Boston Pops. (No need to be alarmed--Williams is not at all stepping down from composing.) I'll photocopy it for anyone who wants it.

"Ask Fred," where you the readers get to ask composer Fred Mollin anything you want, is absent once again as there were no questions sent in. That column will be reinstated as soon as there are questions for Fred to answer. Meanwhile, if anyone has any questions for ST:TNG composer Jay Chattaway, about Star Trek, composing, or otherwise, send those questions in for an "Ask Jay" column. And of course, thanks go to Fred Mollin and Jay Chattaway for their time and cooperation in Robert Mickiewicz for his information on doing this--it is definitely appreciated.

Concerning letter writing campaigns, I have received numerous suggestions for the next and it's an excellent magazine. Unfortarget. Angel Santana suggests Buena Vista tunately, the magazine is going to do only 2 Records for "The Black Hole"--Buena Vista is is issues per year from now on (this year there June, 1990. If anyone feels gypped by the owned by Disney, a label very stubborn in re- were three). Goldsmith CD collectors will be

"Black Hole," be sure to mention that soundtrack's historical significance, as it was the first digital soundtrack. Overall, while many labels like MCA, RCA, Arista, and EMI have been cooperative in either re-issuing soundtracks themselves or allowing others to do so, some labels have been very difficult. The two large stubborn empires in question are "WEA" (who control Warner Bros.) and "Philips" (who control Polygram, Polydor, MGM, Mercury, Deutsche Gramophone, and probably half of the civilized world as well), and thanks go to Paul MacLean for his help and info into this. I'll do some investigating, and when I do announce an address to send letters to, I hope all you folks will be ready.

More magazines: Tom Weber informs me of "Musica Sul Velluto," devoted to the music of Ennio Morricone, containing news, interviews, and articles. It's printed five times a year (in English). No info at present on how to subscribe, but the address is "Nieuwlandhof 114, 1106 RM Amsterdam, HOLLAND." Write for info, I suppose. Another magazine coming out of Holland, though this one is in Dutch, is "SCORE: Filmmuziek Magazine" published by "Stichting Cinemusica," which put out the excellent "Soundtracks On CD" guide mentioned last issue. The current 11-91 issue features a retrospective on Alex North, including a discography, and many articles on "Spartacus." Unfortunately, I don't have any info on subscription rates for "SCORE: Filmmuziek Magazine" (not to be confused with the SCORE section of this newsletter) other than it is published quarterly (since 1971). Further info will be given as it becomes available. Concerning the "show tunes" magazine which I briefly mentioned in in the current handbook, the publication on that subject is "Show Music," published quarterly by the Goodspeed Opera House (PO Box 466, East Haddam, CT 06423-0466), with a subscription rate of \$17/year U.S, with overseas rates not known at this time. This excellent magazine features articles and reviews, and includes a non-show music section on film music, with foreign entries (thanks to this). Finally, a new issue of the Goldsmith Society's Movie Music Magazine is out--a little late (it's dated Autumn 1991) but it's out,

Rare soundtracks--thousands & thousands issues. If you do ever write Disney about interested in a limited edition (500 copies) release of "Twilight's Last Gleaming" (1978) being offered by the Goldsmith Society. To order your copy of the CD, send £14.95 to: Twilight's Last Gleaming Offer, 131 Coronation Rd, Southville, Bristol, BS3 1RE, GREAT BRITAIN. Payment must be in UK currency or a UK check, or an international postal money order. The price is roughly equivalent to \$27-28 in US currency. As the ad in the magazine says, "Order now to avoid disappointment."

> Convention: The Society for the Preservation of Film Music is throwing the First International Film Music Conference on March 12-15, 1992, at the Universal Sheraton Hotel in Universal City, California. This will include the Career Achievement Award on Friday night for Henry Mancini--last year, the award honored John Williams, and the biggest names in town were present. The four day convention will feature conferences on film music, concerts, scoring session recreations, etc. I will be attending the conference, and it looks to be a lot of fun-if you are interested in receiving information on it, leave a phone message or a fax with the Society at 818-248-

> STC news: I will be compiling an updated STC Handbook as soon as possible, available free on request. The Handbook is distributed automatically to all new and renewing subscribers. Any info/contacts to better the content of the handbook is requested. ** A few people have been sending me SASE's. which has been fine, but as I have my own computer postal barcoding program, it would be easiest for all concerned not to include SASE's. However, if you really want to help me cover expenses, please do include a 29¢ stamp for return postage with your letter. ** Those of you receiving the Members' Catalog will notice that there's a lot still not in there. As with the the newsletter, this will even out with time. The catalog will need some revising in the near future to help it keep pace with some collections twice to five times as large as the sum of the current catalog itself. Any suggestions? The catalog may have to be discontinued if it proves too difficult to maintain. ** For those of who have bought backissues, I try to provide prior warning that the quality of the backissues definitely wanes as they move back to my inital one page flier in backissues I will provide refunds.

MEMBER COMMUNICATIONS

This is the section of the newsletter where you can introduce yourself to the readers with any particular offer or deal you have, announce an intent to trade/correspond, or simply list a want list looking for leads and assistance. Unless you tell me otherwise, I will be listing your address along with your communication here. If you see a communication here of yours you don't want publicized, let me know. Communications will generally remain listed for a few months, with

un-changing entries being cut if space requires. To reinstall an entry, just let me know. That being said, I hope this section promotes intermember communication, and let me know if you have any problems.

Alex Mangual (166 Steuben Street, Jersey City NJ 07302) has an offer for interested collectors, as he often makes visits to Sounds, a non-mail order LP and CD store in Manhattan, and will try and pick up any soundtrack anyone asks for. Please write him directly.

Brian Kursar (2638 W 231st St, Torrance, CA 90505) wants: Kickboxer--Silva Screen will be releasing music from that Van Damme film; Dune (CD)--out of print, Polydor; Made In Heaven (CD)--available on LP only; Zelly & Me (CD-Neal Tauferner (see below) has this for trade/sale); Ewoks (LP)--out of print, Varèse; Any foreign mixes by Julee Cruise from Twin Peaks soundtrack; Blade Runner original Vangelis music (not available); Most everything by Angelo Badalamenti. Brian-since you are obviously a Twin Peaks fan, Michelle Drayton (address below) would like to ask if you could suggest suitable background music for a Twin Peaks spoof she is filming (other people's input is also appreciated).

Chris Shaneyfelt (636 Griffith Dr., Manhattan, KS 66502) is looking for CDs of: Cat's Eye, Lionheart Vol 1, Blue Max, Boys From Brazil, The Reivers, Cherry 2000, Innerspace, and The Empire

Strikes Back (Gerhardt).

David N. Schecter (4522 Woodman Ave. C-329, Sherman Oaks CA 91423) is looking for the following albums, none of which I personally have leads on, but hopefully some of the new readers who responded to my Soundtrack! plug and have large collections might 1) "The Prize" (Goldsmith--MGM SE 4192), 2) "Flame And the Arrow" (Max Steiner--MSMS 4). 3)"Land Of the Pharoahs/ Gunfight At the OK Corral" (Tiomkin--FMC 13), 4) "The Quiet Man/Samson and Delilah (Varèse 81073). Mint or near mint only.

Dick Thompson (1317 W 42nd St, Baltimore, MD 21211) is interested in tapes of Miklos Rozsa and Von Dexter, who wrote for several William Cooke films in the late 50's and early 60's. Is

anyone into these sort of things?

Erik Schmiedel (1446 Laburnum, Chico, CA 95926 - 916-345-5422) has for sale unopened copies of "Empire Strikes Back" on LP by Charles Gerhardt for \$6 @ and \$3 for shipping. He also has "Quouadis" by Miklos Rozsa on CD for \$12.99 @ and \$2 shipping. Erik also wonders how hard it is to get a copy of "Thief of Baghdad" on CD: That soundtrack was released twice, once on Elmer Bernstein's FMC label, later reissued on Warner Bros but never on CD, and once as an 18 minute suite put out by Varèse Sarabande, on CD this time (though it's now out of print), coupled with 29 minutes of Rozsa's "The Jungle Book."

Guy Gordon (320 Washington Blvd, Hoffman Estates IL 60194-3048) has available a CD of "Link" (Goldsmith), up for sale for one of the following: 1) \$25 (includes shipping), or 2) \$15 and "Three

Amigos!" on cassette, or 3) CD of Last Starfighter. Jeff Delk (170 Silvermaple St, Porterville, CA 93257) is looking for a CD of "Dune" (out of print, Polydor).

Jeff Szpirglas (57 Jerome Park Dr, Dundas, Ontario, Canada L9H

Jerry Goldsmith's score for "Love Field" has not been dropped from the film as reported last issue. His score for "Gladiator," though, has been dropped, replaced by a score by Brad Fiedel. "Love Field" and "Mom & Dad Save the World" continue to sit on the shelf; however, "Medicine Man" has made it out, with the score being released on Varèse (VSD/C-5350). ** BBC has just released the original BBC "Hitchhiker's Guide to the Galaxy" radio broadcasts, and the three Dr. Who "lost stories" to be released on audio in the latter half of 1992 are "Tomb of the Cybermen," "The Macra Terror," and "Evil of the Daleks." This news from Jeff Szpirglas. ** Angelo Badalamenti and David Lynch are currently working on the score to the Twin Peaks means 30 minutes of music, plus some hiss in all probability. But, movie due in March (news from Brian Kursar) ** The reactivated it's from Intrada, so it'll be good. The CD is due in March. Mainstream label (UK) is releasing a CD of Goldsmith's "Patch of Blue" and Mark Lawrence's "David and Lisa" (one on CD) as well as the Forthcoming from Crescendo: Steven Seagal films CD and Mission: releases reviewed in this issue of SCORE, this news from John Impossible. Crescendo has a lot of projects in the works, including a Johnson. Mainstream's address, to order directly from them, is: Mainstream Direct Ltd, PO Box 5452, London SW6 5ER, ENGLAND. ** Two upcoming scoring assignments, news from Andy Dursin, taken from "E! Entertainment Television": John Williams scores "Far And Away," a Ron Howard movie with Tom Cruise, due this summer;

6H1) is looking for videos of rare Dr. Who episodes, as well a CD . the 1970 musical of Scrooge with Albert Finney. Jeff--Michelley Drayton can help you find the aforementioned Dr. Who videos, could you write her with a list of the episodes you want?

Mark Bailey (7320 Sheridan Ave S, Richfield, MN 55423) wants The Last Starfighter, an out of print CD from Southern Cross.

Marshall Garnuette (1404 E Scott St, Pensacola, FL 32503-4659): Sorry for the misinformation, "Lethal Weapon" did get a release on LP from Warner Bros, just not on CD.

Michelle Drayton (F 1/2, 10 Atlas Rd, Springburn, Glasgow G21 4TE, SCOTLAND) is looking for, on a quick non-soundtrack tangent, the following Harlan Ellison books from the US: 1) Slippage ('91), 2) Stalking the Nightmare ('82), 3) Vic & Blood (graphic novel, '89), 4) Harlan Ellison's Watching (essays on movies, '89).

Neal Tauferner (41680 St Anns Bay Dr, Bermuda Dunes, CA 92201) is still looking for "The Jungle Book" by Miklos Rozsa on CD. Neal has for trade copies on CD of the following: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sarde), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Body Heat (Barry), Crimes of the Heart (Delerue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

Richard Rivera (1028 Washington Street, Hoboken NJ 07030-5202) is looking for someone to do a PAL-NTSC transfer of the European version of "Legend," with Goldsmith's score intact. If you make such a copy, Richard will let you keep a copy for yourself.

Rob Marsh (4119 Sugar Bear Drive, Tallahassee FL 32311) will pay money for a copy of "Space Camp," which was released on LP and

cassette only on the RCA label.

hane Pitkin (PO Box 134, Brownville, NY 13615) is looking for three Bernard Herrmann LP-only releases from the late 60's/early 70's. They are: 1) Welles Raises Kane/The Devil and Daniel Webster. 2) Wuthering Heights (opera). 3) Twisted Nerve (complete score dated 1970). Shane will pay money for these albums.

Thomas Morter (12438 Jacaranda Ave, Chino, CA 91710) is still looking for a cassette of Ewoks (out of print, Varèse).

Thomas Weber (4607 S US Hwy 45 #3, Oshkosh, WI 54901), who was looking for LPs of "Orca" and "Never Say Never Again," is putting together a country soundtrack show, input being appreciated.

Tom Bateman (Mals 24 Avi 69A, Kmcas, HI 96863) is looking for the French 4LP soundtrack to Robotech, done by AB Productions and released by Sepa-Milan. Tom--Jim Gonis (140-07 Oak Ave, Flushing NY 11355) can make you a dub of the theme to "Raise the Titanic," as he has a compilation album which includes that theme.

Alan Silvestri scores "Stop Or My Mom Will Shoot," a Stallone comedy due out in early February. ** Bay Cities is issuing CDs of "Coma" and "Logan's Run" by Jerry Goldsmith, with "Coma" being resequenced to put the disco tracks all at the end of the CD. Look for these in the end of February. ** Koch International will be releasing Bernard Herrmann's First Symphony, performed by the Phoenix Symphony Orchestra. This is due in June.

Forthcoming from Intrada: "The Great Escape" by Elmer Bernstein. This will be mastered from the original tapes of the score, which

"Greatest Sci-fi Hits Volume 4," which will be full of goodies

Forthcoming from Varèse: Besides "Medicine Man," there is the violin concerto (non-soundtrack) by John Williams, and "Symphonic Hollywood," containing music by Lee Holdridge and Miklos Rozsa

SUBSCRIPTION EXPIRATIONS

February March *** Lance Baker Brian Down David Fedewa TP Kelly II

Month listed is the last month in which you will receive the full n/l. Rates are \$1/month US/Canada/Mexico, \$1.50 rest of world. A subscription form is not required if you don't have one. Merci. And don't think I'm cruising to Bermuda on the subscription money.

CONCERTS

This is a list of concerts involving film music taking place in areas with STC members. All concerts subject to change or even cancellation. If you are interested in attending a concert, contact the box office of the respective band/orchestra to inquire. Thanks goes out, as always, to John Waxman who provides me with this list. New listings, of which there are quite a few this month, are in bold. You may be finding with disappointment that there aren't any performances in your area, but keep your eyes open--sooner or later, something is bound to turn up, and when it does, you'll love it.

February 7-8--Pheonix Symphony Orchestra, Pheonix, Arizona, performing the Magnificent Seven Suite (Bernstein), Dances With Wolves--John Dunbar Theme (Barry), The Godfather Waltz (Rota), Lawrence of Arabia (Jarre), 20th Century Fox Fanfare (Newman), Star Trek II (Homer), and the Wizard of Oz Suite (Stothart).

February 12--Alabama Symphony Orchestra, Birmingham, Alabama, performing Hatari!--Baby Elephant Walk (Mancini).

February 13-14--National Symphony Orchestra, Washington, D.C., performing The Bride of Frankenstein--Creation of the Female Monster (Waxman).

February 15--Greensboro Symphony Orchestra, Greensboro, NC performing the Raiders' March (Williams).

February 16--Birmingham Symphony Orchestra, Birmingham, England, performing the Doctor Zhivago Suite (Jarre), the Godfather Suite (Rota), and the Old Gringo End Cast (Holdridge).

February 22--Springfield Symphony Orchestra, Springfield, Missouri, performing the Star Trek: The Next Generation suite (Ron Jones), and the Strange Invaders Suite (Addison).

February 22, 23-Winnepeg Symphony Orchestra, Winnepeg, Canada, performing the Raiders' March (Williams).

February 27, 28, March 23-Fort Worth Symphony Orchestra, Fort Worth, Texas, performing The Hunt For Red October--Nuclear Scan (Poledouris) and Doctor Zhivago (Prologue and Lara's Theme).

February 27, 28, 29-First Evangelical Free Church, Fullertown, CA performing the Raiders March (Williams), Doctor ZhivagoPrelude & Lara's Theme (Jarre), High Noon Theme (Tiomkin), and Dances With Wolves--John Dunbar Theme (Barry).

February 29--New World Symphony Orchestra, Miami, FL, performing the Raiders' March (Williams).

February 29--Canton Symphony Orchestra, Canton, Ohio, performing Sons of Katie Elder (E. Bernstein), The Magnificent Seven (E. Bernstein), The Furies Suite (Waxman), Huckleberry Finn Overture (Waxman), The Outlaw Josey Wales (Fielding), Duel of the Sun Prelude (Tiomkin), and Oklaholma Crude Theme (Mancini).

March 6, 7, 8--Buffalo Philharmonic Orchestra, Buffalo, NY (March 8th performance in Wellington, Canada), performing Tom Jones Overture (Addison), Witness--Building the Barn (Jarre), Star Trek V End Credits (Goldsmith), and Prince Valiant Suite (Waxman). March 7--Saskatoon Symphony Orchestra, Saskatoon, Canada, per-

forming selections from Dances With Wolves (Barry).

March 13-14--Pacific Symphony Orchestra, Irvine, CA performing It's a Mad, Mad, Mad, Mad World Waltz (Gold), Splash Love Theme (Holdridge), Beauty and the Beast (TV) theme (Holdridge), and the Raiders' March (Williams).

March 18 (1 PM)--Ice Theater of New York, Rockefeller Center, NYC, performing the Vertigo and Psycho suites (Herrmann).

March 27--Baton Rouge Symphony Orchestra, Baton Rouge, LA. performing the Bonanza Theme (Livingston & Evans, arranged by

April 1, May 5--Fort Smith Symphony Orchestra, Fort Smith, Arkansas, performing the Raiders march, Prelude and Lara's Theme from Doctor Zhivago, and the Lawrence of Arabia overture (Jarre).

April 4, 5--Portland Symphony Orchestra, Portland, Maine performing the British Grenadiers March, arranged by Waxman.

April 24-25-North Eastern Pennsylvania Symphony Orchestra, Scranton, PA, performing Dances With Wolves--John Dunbar theme (Barry), Magnificent Seven Suite (Bernstein), Sons of Katie Elder Overture (Bernstein), High Noon Suite (Tiomkin), Rawhide Theme (Tiomkin), The Furies Suite (Waxman), Bonanza Theme (Livingston & Evans).

CURRENT SCORES -- From the New York Times of February 2, 1992

Addams Family, The		Marc Shaiman	Capitol	Hook	John Williams	Epic
Alan & Naomi		Dick Hyman		Inner Circle, The	Eduard Artemyev	Milan
Beauty & the Beast		Menken & Ashman	Disney	JFK	John Williams	Elektra
Black Robe		Georges Delerue	Varèse Sarabande	Last Boy Scout, The	Michael Kamen	
Bugsy		Ennio Morricone	Epic	Medicine Man	Jerry Goldsmith	Varèse Sarabande
		adapted by E. Bernstein	MCA	Meeting Venus	n/a	Teldec
Father of the	Bride	Alan Silvestri	Varèse Sarabande	Mississippi Masala	n/a	JRS
Final Analysis		George Fenton	Varèse Sarabande	Naked Lunch	Howard Shore	Milan
Fisher King, The		George Fenton	MCA	Prince of Tides, The	James Newton Howard	Columbia
For the Boys		Dave Grusin	Atlantic	Rush	Eric Clapton	Reprise
Freeiack		Trevor Jones	Morgan Creek	Shining Through	Michael Kamen	RCA
Fried Green T	omatos	Thomas Newman	MCA	Star Trek VI:TUC	Cliff Eidelman	MCA
Grand Canyo	n	James Newton Howard	RCA	Until/End of the World	Graeme Revell	Warner Bros.
Hand that Ro		Graeme Revell	Hollywood			
Hard Promise	s	George S. Clinton				

TNG SOUNDTRACK POLL

This poll has been running for quite a while, so it's about time to close episodes, instead of just a few individual episode scores, it is because it down--"Yesterday's Enterprise" by Dennis McCarthy looks to be the TNG is primarily orchestral, and as such there would be re-use fees into winner, and that score will most likely make it to CD in one form or the stratosphere for any release using the work of many orchestras. another. Have no fear in that when future TNG releases are announced, you'll hear about them first in the newsletter. For those who wonder why Crescendo can't just release a compilation of music from many

On one last note, for Star Trek fans who haven't heard yet, Paramount has announced a spin-off to Star Trek: The Next Generation, called "Deep Space Nine" about a space station on the galactic frontier.

#	of nominations tit	le	composer	nominator(s)		Skin Of Evil	RJ	EW, TM, AKZ
7	Yesterday's Enterprise DM		GG, EW,	GG, EW, MG, AKZ, JD, TM, GD		Arsenal of Freedom	DM	Amer Khalid, Tom Morter
5	Neutral Zone, The	RJ	PS, AKZ,	TM, MS, JA		Datalore	RJ	Amer Khalid, Tom Morter
4	11001001	RJ	FF, EW, 7	TM, MS		Devil's Due	RJ	M. Olavarria, John Altomari
	Conspiracy	DM	RM, PS, N	IO, AKZ		Final Mission	RJ	Tom Morter, Brian McVickar
	Tin Man	JC	MG, BM,	TM, MS		High Ground, The	RJ	Tom Morter, John Altomari
	Where No One/Before	RJ	GG, RM, I	ER, AKZ		Matter of Honor, A	RJ	Tom Morter, John Altomari
3	Defector, The	RJ	TM, MS,	JA		QPid	DM	Guy Gordon, Jeff Delk
	Q Who?	RJ	PS, JD, J	A		Redemption	DM	Jeff Delk, Manuel Olavarria

COLLECTOR'S CORNER

With the mailing list having grown substantially due to various advertising I've done, especially in the December issue of Soundtrack! magazine, the readership has truly expanded to all areas and types of film music fans, collectors, and just plain "listeners." I am aware that the newsletter has previously focused on new releases on the CD format, as well as various SF/horror soundtracks. To try and balance this out I am making efforts to include all areas of collecting and listening in the newsletter, including this section, which this month incorporates a newsletter done by Robert Smith last November for respondents to an ad of his in "Goldmine" magazine.

About Those Colgems

Within the last five years the value and interest in the few Colgems soundtrack releases COSO 5001-5009 have skyrocketed. Perplexed at first by this interest, collectors are apparently seeking these for their alleged audiophile quality of sound and pressing, in addition to their relative scarcity. As everyone knows, "Casino Royale" and "The Professionals" are the high ticket items, commanding \$50-100 for mint, stereo copies. In the midwest, "Casino Royale" does not appear to be as scarce as everyone might make it or believe, given the current hype. A compact disc release on Varèse [reviewed this issue of SCORE--LK] has satisfied some and held prices steady.

"The Professionals" is truly a rare bird in stereo and mono. This LP is difficult to obtain under any condition but the excessive hype has made it exceedingly rare and unaffordable. This great score by Maurice Jarre is not likely to surface on CD as the master stereo tapes are

rumored to be lost.

Additional titles of interest of the Colgems line are "Night of the Generals" (Jarre, scarce) 5002, "Murderer's Row" (Schifrin, rare) 5003, "Interlude" (Delerue, scarce) 5007, and "Southern Star" (Garvarentz, rare) 5009. "Night of the Generals" has also recently seen an excellent CD release on the Intrada label. All LPs in the Colgems line have excellent mid 1960's RCA Victor sound and engineering which is much in demand throughout the record collecting world at present.

Varèse Vinyl Is Hot

As Varèse Sarabande LPs disappeared from the shelves over the past 3 years, multiple titles became unavailable, catapulted into the secondary market. Interest in the many obscure titles and standard mainstream movies and composers has apparently reached a boiling point on the west coast. Varèse vinyl is gone! High quality vinyl, excellent pressings, striking covers and low pressing numbers contribute to the demand. Many titles sold poorly and were available only for a short time. Distribution was spotty before Varèse entered into a distribution deal with MCA. "Poltergeist III" and the many

obscure "grade B" movies are in particular demand. If you have access to these at bargain or cut-out prices, advice is to buy now. The advice applies to early Varèse CD titles as many are now dropping out of print. Ultimate CD rarity on Varèse is "The Blue Max" release, and early complete release by Goldsmith.

[Good news in that apparently "Sound City 2000" [PO Box 22149, Portland, OR 97222-0149 - 503-654-2196] can get from overseas "The Blue Max" on CD as well as Raiders, Temple of Doom, etc. Personally, my rule of thumb when picking up Varèse CDs is that if the label # is one of the old 5-digit VCD 47---'s, the CD is probably out of print or going to be.--LK]

Crazy World

Every so often there is a highly unusual demand for a seemingly common item and the latest is "Victor Victoria," Henry Mancini's 1982 Blake Edwards score on MGM MG-1-5407. Although commonly available in record stores at the original release, there has been sharp demand for this item in the past 2 years. The LP guides at \$25 but has sold for \$35 to \$50 at conventions and in auctions. This LP, also, has virtually disappeared from the market and represents one of the only true Mancini collectables as most Mancini LPs were pressed in astronomically high quantities during the height of his popularity. "Lifeforce" on Varèse Sarabande STV 81249, another Mancini score may follow suit.

-Robert Smith

While I have no plans to begin any sort of spin-off "Soundtrack Purchasing Enthusiast's Newsletter Digest" publication ("SPEND"), I have been pressed to supply more info on the record collecting scene in the newsletter, so here is my response. Soundtrack collecting can definitely be a wonderful hobby, and whatever I can do to help it, I will. For you soundtrack collectors, this is your section to contact each other, exchange collecting info and contacts, etc. (And check out West Point Records, address on page one!) Robert Smith (2552 Twin Oaks Ct #26, Decatur, IL 62526) will start the ball rolling with a rare LP trade list of 60-70 rare titles, send an SASE for the list and other info. Robert will also do his best to answer your collecting questions. To the younger generation of readers, I can only say that it is indeed a fact that many soundtracks out there since film music began have never been and probably never will be available on compact disc. With that in mind, I hope many choose to join in on this section, and I would also hope that those who are fortunate to have large collections of LPs would be considerate when it comes to making dubs of rare & expensive titles for people looking for those scores. Thank you, and I hope to see this section grow and develop. Eventually, the STC newsletter will be able to offer something for everyone, and I hope this column does a lot to reach that day.











Send material to: ANDY DURSIN * PO BOX 846 * GREENVILLE RI 02828 * USA

FEBRUARY 1992, #13

Thanks go out to the many that responded to this year's SCORE OF THE YEAR award--there were many responses, and it was great to get some Top Scores lists from readers that haven't written to me before. The results are included in this issue, in time to see how our list matches up with the Academy Award nominations for Best Original Score.

Seeing that new readers are joining the STC and getting SCORE every month, this is a good time to remind everyone and encourage new readers that the content in SCORE depends on what YOU send in. Lukas and I simply can't cover all areas of film music ourselves since neither of us have all the soundtracks in the world nor all the money in the world to buy them all--that's why reader submissions are so important here. A good deal of the reviews happen to be new or recent releases, for the simple reason that new releases are widely available to most readers and the majority of submissions are for recent soundtracks. But that doesn't mean any LP's, out-of-print CD's, etc. can't be covered here--so SEND IN YOUR MATERIAL. Any type of

movie/tv music soundtrack is perfectly fine, whether it's a personal favorite from years ago, an underrated score from a couple of years ago, something that's out-of-print, in-print, good or bad--send your reviews in. We only ask that you try not to review something like "Star Wars" or "E.T," for example, since many people have them and we all know how good they are. Remember to be objective in your reviews--please be respectful of the composer's work, even if you didn't care for it personally. And be conservative in grading--an "A" is an excellent soundtrack, but a "B" is also very good, worthy of repeated listenings too. Don't totally overpraise or trash a score if it happens to suit (or not suit) your personal tastes. With that in mind, also feel free to respond to anything in the film music world in the form of a standard paragraph (a few sentences longer than the normal review-length, but please don't go overboard--be concise and, again, objective). With all that in mind, SCORE is easy to contribute to and we encourage all sorts of reader submissions. Just send your material to the address above and you'll see it here.

AND PLEASE REMEMBER TO INCLUDE THE FOLLOWING WHEN REVIEWING: Your grade (A to F), record label & number, # of tracks & running time, three-digit recording code if you're reviewing a CD (AAD, ADD, DDD), anything specific about the release (extra tracks, booklet notes, etc). This is for the benefit of others who might be interested in purchasing the soundtrack you're reviewing.

NEW RELEASES

Some more views on "Star Trek VI" and "Beauty & the Beast," both of which were also covered last issue, a pair of new re-issues on the newly reactivated Mainstream label, an excellent release from Marco Polo of a classic Franz Waxman score, and some additional soundtracks comprise the New Releases section this month.

JFK. Music by John Williams. Elektra CDs and tapes (9 61293-2). 18 tracks-- 64:18/// This is a much better representation of John Williams' score for the latest film by Oliver Stone than MCA's "Born On the Fourth of July" soundtrack, which was mostly a songcompilation with Williams' music thrown on at the end. Williams' original score, running just under 40 minutes, is more like "July" than his recent "Hook"; like "July," it's somber, at times poignant, but always menacing. And, again, it features Boston Pops principal trumpet player Tim Morrison. Williams has arranged the music to flow as total pieces of music on the album, unlike the film where Stone's editing is rapid-fire and the music stops and starts every minute. The remaining contents of the album are strange choices indeed, ranging from period pieces to classical selections. But Williams' fine score will no doubt generate the most interest here, and it's certainly well worth it. A--Andy Dursin

BEAUTY AND THE BEAST. Music by Alan Menken, lyrics by Howard Ashman. Disney CDs and cassettes (60618-2), ADD. 15 tracks-- 50:11/// Five minutes into this movie, I knew I would be buying the soundtrack. Menken and the late Ashman have topped their classic "The Little Mermaid." The opera-like songs are catchy, fun, and sometimes very funny; even the now-obligatory "hit single" duet over the end credits grows on you after a few listenings. The music is both romantic and exciting, and succeeds in making a wonderful movie that much better. Oscar material. A+ -Steve Hyland

Work was completed on two additional films by Menken and Ashman before Ashman's death last year. A live-action musical called "Newsies" is slated for release this Spring and the fully animated TO KILL A MOCKINGBIRD (1962). Music by Elmer Bernstein. "Alladin," with Robin Williams performing one of the characters, is due next Christmas--AD

STAR TREK VI: THE UNDISCOVERED COUNTRY. Music by Cliff Eidelman. MCA CDs and cassettes (MCAD/C-10512). DDD. 13 tracks-- 45:19/// With pre-release hype claiming that Star Trek VI was much darker its predecessors, the forboding opening titles seemed appropriate. However, after viewing the film, the score now seems misguided. This is not to say that Eidelman's score is not a good one. however, that there are 6 bonus tracks added from other films in order With tracks like "Assassination," "Dining On Ashes," and the to justify the 45 minute running time--"Mockingbird" itself only runs exciting "Battle For Peace," Star Trek VI offers listeners a fine new addition to their Trek collections. It just looks as though Nicholas Meyer used Eidelman's music to force the film to be darker than it actually was. Also, a minor point, but worth mentioning, Eidelman's Spock theme closely resembles James Homer's own theme for Spock. Perhaps Meyer requested this from Eidelman, though as the director states in his comments, he wanted a completely new kind of score--no repetition. Maybe a Homer score would have better served the socalled "final" Trek installment--something to truly retire the Enterprise and its crew. B--Frank Altomari

Composer Cliff Eidelman has truly outdone himself. Eidelman's score for ST VI is magnificent. Eidelman has captured the very essence of Nicholas Meyer's fantastic cinematic achievement. As the credits appear on the screen, Eidelman's music suggests the film's dark nature with a theme that is operatic in every respect, a motif whose dark texture is both exciting and majestic. The highlight of this superb recording is "The Battle For Peace" in which the Enterprise is plummeted from every side with torpedoes from a Bird of Prey. This cue is both score, one that features rousing action music as well as two vocal

underscoring Spock's personality. And even after all of this magnificent musical material, Eidelman composes a beautiful spaceworthy theme for Kirk & the Enterprise. Two thumbs up to Cliff Eidelman for -Chris Shaneyfelt his outstanding musical achievement. A-

THE ADDAMS FAMILY. Music by Marc Shaiman. Capitol CDs and cassettes (CDP 7 98172-2), DDD. 13 tracks-- 41:24/// Shaiman says in his liner notes that he called upon himself to come up appropriately ooky music to the quite funny (if uneven) hit film--whatever he did, it worked, with the result being a delightfully macabre soundtrack, based on a "quirky Elfman" style but developed in a much more musical and thematic way. The themes are delightful (if slightly redundant), and the creepy waltz for Gomez and Morticia is especially pleasing. Favorite track is the hyperactive "Thing Gets Work." Orchestration is right-on with a harpsichord bringing a perfect sound to the themes. Hot composer Shaiman (who cameos in the film as "the conductor") came through 100% on this one. A sheer delight, and -Lukas Kendall the all-black CD is a nice touch. A-

STAR TREK: THE NEXT GENERATION Vol 2: The Best of Both Worlds. Music by Ron Jones. GNP Crescendo CDs and cassettes (GNP 8026). 21 tracks-- 46:56/// An excellent score from composer Ron Jones. A symphonic/electronic blend, Jones' music is the perfect complement to ST:TNG's two-part "Best of Both Worlds." The score is driven by Jones' sinister Borg theme, a five-note motif incorporating an electronically-processed choir. With tracks such as "First Attack," "Borg Take Picard," and "Intervention," Jones' impressive ability to orchestrate action sequences becomes apparent. Equally enjoyable are tracks like "Borg Engaged," "Death Is Irrelevant," and "Cemetery of Dead Ships" where Jones primarily utilizes electronic instrumentation. GNP has produced a wonderfully packaged album including episode synopses, notes on the composer and color -Frank Altomari photos from the episodes. A

Mainstream CD (MCD 602). AAD (Mono). 16 tracks--45:42/// A stereo re-issue of Bernstein's Academy Award-winning score for "To Kill a Mockingbird" will delight Bernstein fans and many soundtrack enthusiasts. Bernstein begins and concludes the score with a piano motif that slowly escalates into a full orchestra, nostalgically recalling the innocence of childhood and the poignancy of the film's characters. Mainstream's transfer (not digitally remastered since it's AAD) is about as good as a 1962 recording can get. Be aware, 26:44. The other tracks, from various films by various composers, are insignificant and pleasantly arranged, though there is no connection between them. B+ -Andy Dursin

This new release has received a lot of criticism, at least from what I've observed. Some music was left off, and the sound is in mono--a disguised mono, but still mono. Letter writing to Mainstream (their mail order address is listed in the "news" section, though I'm not sure if that is the proper address to reach the offices) has been suggested. If you're disappointed with this release, by all means write in to Mainstream and give a piece of your mind .-- LK

STAGECOACH/THE TROUBLE WITH ANGELS (1966). Music by Jerry Goldsmith. Mainstream CD (MCD 608). AAD. 22 tracks-- 58:14/// This is a fascinating CD in that it contains two good, early examples of Jerry Goldsmith's work. "Stagecoach" (30:10) is a score for the 1966 remake of the old John Wayne western. This version, a commercial and critical flop, at least contains a fine Goldsmith explosive and quiet, brilliantly underscoring every mood of the scene. Eidelman creates a theme for Spock that is meditative, methodically With Angels" (28:02) is a much different score, one for a Hayley Mills convent school comedy. Thus Goldsmith's music is more of a comedic full orchestra style, the 19th century romantic style that would late attractive release for Goldsmith fans. Highly recommended. A-

-Andy Dursin

REBECCA (1940). Music by Franz Waxman, conducted by Adriano. TOY SOLDIERS (1991). Music by Robert Folk. Intrada CD (MAF Marco Polo CD (8.223399). DDD. 15 tracks-- 72:25/// A new record- 7015D). 24 tracks-- 66:22/// This is a terrific score by Robert Folk ing of Franz Waxman's milestone 1940 score, this is an excellent 72 for one of last year's most overlooked movies. "Toy Soldiers" could minutes from the heart of the "Golden Age" of film scoring. For the best be described as "Rambo" meets "Dead Poets Society," with a gang younger generation of film music fans, a title such as this may go of terrorists taking over a prep school. Folk, who composed for all of unnoticed (however heretic that sounds), so let this be a notice to pick it up--it's great stuff. I have little knowledge in the film, so while some may have qualms with particulars of this release, it sounds chestra. By blending action cues with a lyrical, very nice theme for fine to me. (I will say, however, that while the "Novachord" synthe. the school itself, Folk's music is much better than scores for action sizer used in the score was innovative in 1940, it sounds rather cheesy pictures are usually allowed to be. A real gem, well packaged by Intoday.) The music overall is lush and romantic, scored in Waxman's trada with a commentary from the composer. B+ Andy Dursin

nature here, vibrantly performed with some distinct Goldsmith pat | fall by the wayside to become resurrected by "Star Wars" to huge terns throughout. The sound quality is better overall on this Main-success. Marco Polo's packaging is excellent, with copious liner stream release than on "To Kill a Mockingbird," making this an notes by an uncredited John Waxman. A release like this can open the doors for many to the music of the Golden Age and of Franz Waxman, -Lukas Kendall so here's to more like it. A-

> the "Police Academy" films, reflects the film's varying tone in his lengthy, action-packed score, performed by the Dublin Symphony Or-

SOUNDTRACK SPOTLIGHT

Two scores by Peter Gabriel, several by Jerry Goldsmith and some other fine soundtracks comprise this month's Soundtrack Spotlight.

BIRDY (1984). Music by Peter Gabriel. Geffen CDs and cassettes (M5G 24070 E). 12 tracks -- 35:45/// As his first film score, "Birdy" conveys all of Peter Gabriel's creativity and energy into one emotional experience. Many tracks evolved from the director's desire for Gabriel to use music from his songs. "Birdy's Flight," "The Heat" and "Under Lock And Key" demonstrate this perfectly, where Gabriel is able to use music from three of his songs from two different albums without sacrificing the continuity of the soundtrack. Other tracks are original which effectively establish a variety of moods to fit the film. It is here that Gabriel's ability as a film composer is realized. "Birdy" is a moving score with a sufficient amount of rhythmic cues to balance something up front-I am very biased in regard to this soundtrack. Not it out. To those who may be unfamiliar with Gabriel's other work, this non-traditional film score provides an excellent opportunity to become acquainted with this brilliant performer. A -Frank Altomari

PASSION--Music for "The Last Temptation Of Christ" (1988). Music by Peter Gabriel. Geffen CD, tape, and LP (9 24206-2). AAD. 21 tracks-- 67:01/// It was approximately one year before I saw the movie when I purchased this soundtrack. As a work of music, "Passion" is extremely listenable--even without a knowledge of the controversial Scorsese film. Utilizing North African rhythms and sounds, Peter Gabriel's music is rich in texture-an enjoyable mix of traditional instrumentation and flowering synths. Appropriately, the soundtrack begins with "The Feeling Begins" -- a slightly reworked version of the film's opening titles, but nonetheless a powerful track driven by thundering percussion. Other highlights include "Of These, Hope," and "A Different Drum" (one of a few tracks enhanced by Gabriel's magnificent voice). Quieter and more touching tracks include "With This Love" (both instrumental and choral versions). Geffen has produced an excellent album loaded with detailed information on each track and a note from Peter Gabriel. A+ -Frank Altomari

BEN-HUR. Music by Miklos Rozsa. Sony Music Special Products Double-CD (A2K 47020). ADD. 33 tracks--93:58/// Epic movies call for a score on an epic scale, and they don't come any bigger or better than Rozsa's monumental score for "Ben-Hur." The music represented here not only includes music from both original MGM albums, but also cues taken directly from the film, several of which have been issued for the very first time. The album is accompanied by lengthy and informative notes which detail the score and especially Rozsa's background in the world of film music. A must for any serious soundtrack collector. A+ -John H. Johnson

DRAKE 400. Music by Ron Goodwin. Chandos Records (Chan 8811). DDD. 10 tracks--43:52/// Although originally released 10 years ago, this Ron Goodwin album seems to have developed a new lease on life on CD. Apart from the rather splendid nautical suite to commemorate the 400th anniversary of Drake's circumnavigation of the globe, other tracks include "Candleshoe" and "The Spaceman and

King Arthur," which represents Goodwin's association with Disney. The highlight, however, must be the theme from "Force Ten From Navarone," as that score was never made commercially available. A rousing march which is brought out best by the clarity of the digital recording. This just goes to show that Goodwin can mix-it with the likes of most of today's composers such as Goldsmith, Horner, Williams and Elfman to name a few. The album finally bows out with his concert version of "Auld Lang Syne" (Trekkers take note!), using the strings to nostalgic effect, building to an orchestral finale. B+

-John H. Johnson

EXPLORERS (1985). Music by Jerry Goldsmith. Varèse Sarabande CDs and tapes (VSD/C-5261). 12 tracks--41:56/// I have to admit only did I enjoy the film, the "Explorers" soundtrack was among the first CDs that I purchased in my early stages of collecting. Therefore, the music just seems to grow on me more and more no matter how many times I play it. Generally, we go to a movie for one specific reason (besides just plain being entertained): to "escape." The Joe Dante/Jerry Goldsmith film collaborations allow us to do just that. Goldsmith's score for "Explorers" is exciting, experimental (utilizing a variety of electronics) and a downright fun score. If you have not already purchased this colorful soundtrack, do so and enjoy it. B

-Chris Shaneyfelt

SUNDOWN. Music by Richard Stone. Silva Screen CD (FilmCD 044). 18 tracks-- 51:05/// Until I purchased a copy of "Sundown," I had never heard of composer Richard Stone. "Sundown" has left a favorable impression on me regarding his music, and proves that Stone is one of the best, the score consisting of a wonderful variety of musical material. The score is also highly thematic, exciting, mysterious, and haunting. The overture is western in style (featured in multiple variations throughout the score) and is just as impressive quiet as it is powerful. "Sundown" is a classic score in every respect, and producer Ford A. Thaxton's sequencing of the cues enhances the listening quality. This is a brilliant contribution to art of film music and should not be denied a place in your collection. A -Chris Shaneyfelt

CASINO ROYALE (1967). Music by Burt Bacharach. Varèse Sarabande CDs and tapes (VSD/C-5265). 13 tracks-- 34:21/// "Casino Royale" was a failed attempt at making an all-star James Bond spoof, but one of its few good points was a terrific score by Burt Bacharach, one which Varèse has finally re-issued onto CD. And it holds up well, over 20 years later. Bacharach uses a jazzy, up-tempo main title theme vibrantly performed by Herb Alpert and the Tijuana Brass, in addition to a score filled with jazz and '60's pop. Some of the tracks are totally comedic and spoofy, others (like the vocal "The Look of Love" performed by Dusty Springfield) are done totally straight and benefit from Bacharach's fine arrangements. Varèse's stereo remastering is terrific, despite some hiss problems--but hey, for a 1967 recording, it sounds great! Highly, highly recommended soundtrack that you can't get out of your head. A--Andy Dursin

HE OMEN (1976). Music by Jerry Goldsmith. Varèse Sarabande The vocals by Julee Cruise are just fantastic. A+ -Brian Kursar CDs and tapes (VSD/C-5281). 12 tracks-- 35:13/// It would be an understatement to note that a great contributing source to The Omen's dramatic impact is Jerry Goldsmith's Academy Award winning score. At last released on CD, the highlight of this score is, of course, "Ave Satani," a strikingly original piece featuring the National Philharmonic Orchestra and a devilishy frightening black mass choir. This piece among others suggests and enhances the relentlessness of evil in the film. However, Goldsmith does not forget the delicate human qualities, noted in pieces such as "The New Ambassador." If you have not already purchased this classic work, I highly recommend it. "The Omen" is a brilliant part of Goldsmith's discography and would make a -Chris Shaneyfelt striking addition to your collection. A

THE FINAL CONFLICT. Music by Jerry Goldsmith. Varèse Sarabande CD's and tapes (VSD/C-5282). 13 tracks--49:02/// This majestic score from Graham Baker's masterpiece is without a doubt one of the most magnificent musical compositions of all time. Goldsmith does not forsake his Satani motif, but rather devilishly revises it with awesome attacking power, Unlike the previous two "Omen" scores, "The Final Conflict" features a powerful pastoral motif to counteract the chilling destructive power of evil. The pastoral motif is delicately scored at first, and at the resolution accompanies the King of Kings as He makes His glorious descent. "The Final Conflict" is a detailed musical story featuring the ultimate struggle between good and evil, and requires without a doubt the music of Jerry Goldsmith. A+

Brian Kursar contributes

several reviews below, including "Twin Peaks," which has recently become one of the top-selling soundtracks in several years .-- AD

TWIN PEAKS. Music by Angelo Badalamenti. Warner Bros. CDs & tapes (9 26316-2). 11 tracks-- 49:54/// This is what I consider to be one of the best scores available today. The eerie music composed by Badalamenti really brings a chilling feeling every time I listen to it.

THE YEAR'S BEST AND WORST (FOLLOW-UPS) compiled by Lukas Kendall

-Chris Shaneyfelt

A few extended best and worst lists came in this month, to close out the film music of 1991. As always, thanks to those who wrote in.

WORST SCORES OF '91: From Neal Taufemer. 1) Terminator 2-Fiedel--Varèse ("too repetitive"). 2) Dead Again--Patrick Doyle-Varèse ("Dead music"), 3) Little Man Tate--Mark Isham--Varèse ("Little music, bad music"). 4) Bugsy-Ennio Morricone--Epic ("nothing here stands out").

MAIL BAG by CHRIS SHANEYFELT

I would like to address the James Homer/Leonard Rosenman STAR TREK IV debate. First I would like to agree with those of you who commented on how good James Homer's STAR TREK scores were. Homer did a magnificent job with his two TREK features! We can all agree that James Homer is a very talented composer. Leonard Rosenman also did a fine job with ST IV. I don't know that I would nominate the score for an Oscar, but it was very good. After reading the interview with Rosenman in STARLOG magazine, I was very disappointed with Rosenman's attitudes towards Horner (and Basil Poledouris). Psychiatrists might call this type of an attitude

AT THE RECORD STORE by ANDY DURSIN

Every time you walk into your local record store you're bound to find a wealth of inexpensive, discontinued CDs at bargain prices. If you're like me, you usually find nothing in the stack of any value and walk away. I always seem to find the same movie soundtracks in that pileusually rock-song compilations like "Burglar," "Running Scared," etc. But last week I did find a pair of soundtracks to recent films that are definitely worth the \$3.99 I paid for them. The Bonfire of the Vanities (Atlantic 7 82177-2, 25 tracks-- 46:19) was one of the biggest film disasters in recent memory, which would easily explain why this soundtrack was in the bargain rack, or "Dead CD Zone." But this score by Dave Grusin is an excellent, light comedic score performed with a full orchestra and containing cues for sequences that were cut from the troubled film. Grusin's music was obviously lost in the film's controversy, and seemed to be buried in the film. But it's a really good soundtrack, one that will quickly disappear from availability.

VANGELIS THEMES. Music by Vangelis. Polydor CDs and tapes (839 518-2). 14 tracks-- 63:56/// An excellent sum of Vangelis' scores. Some that were unreleased were especially nice to hear. The few "Blade Runner" tracks were especially pleasing. B+ Brian Kursar

Vangelis' "Blade Runner"

tracks were previously unreleased before "Vangelis Themes" was issued a couple of years ago. However, no complete soundtrack to "Blade Runner" with the actual Vangelis recording has ever been issued. With a possible restored "director's cut" of the film itself due sometime this year (either in theaters or on laser disc), don't you think an official soundtrack ought to be finally released as well?--AD

HIGHLANDER II: THE QUICKENING. Music score by Stewart Copeland. WEA Bronze CD (9031-73657-2). 10 tracks-- 41:42/// 1 had to special order this one, and what a mistake. 7 tracks of Rock n' Roll disaster, and 3 tracks of mediocre score. Too bad, since I really -Brian Kursar did love the movie. D-

UNTIL THE END OF THE WORLD. Various artists including David Darling and Graeme Revell. Warner Bros. CD and tape (9 26707-2). 19 tracks-- 69:39/// The Solo Cello tracks on this album really amazed me. The best part was the mix of so many artists, including U2, REM, and Elvis Costello, and I especially liked Julee -Brian Kursar Cruise's track #3. B+

The above "Until the End of the World" has a ton of well-known rock groups and will most likely be a pop-chart bestseller over the next few months. The film itself, however, has been (mostly) blasted by critics--it's what many would consider an "art film," coming from director Wim Wenders, who specializes in far-out cult films. This may be a case of people buying the soundtrack without even seeing the film, or possibly even hearing about it! -- AD

BEST UNRELEASED SCORE: From Tom Weber. "Return to the Blue Lagoon" (Poledouris)--a good score to an unremarkable picture.

BEST RE-ISSUES: From Neal Tauferner. 1) Hour Of the Gun--Jerry Goldsmith--Intrada, 2) Guns For San Sebastian--Ennio Morricone--Sony, 3) Spartacus--Alex North--MCA, 4) The Robe--Alfred Newman-Varèse, 5) Stagecoach--Jerry Goldsmith--Mainstream.

insecurity, but I call it an ego trip. Nevertheless, both of these composers fared well when they were put out to pasture. Homer developed heartwarming and majestic musical material that certainly could not be topped by Rosenman. Rosenman developed lighthearted and exciting material that could not be topped by Horner. Each STAR TREK composer had his own style, which makes these films unique. And with the brilliant musical contribution of Leonard Rosenman in regard to the music of ST IV, the only other composer that I feel could have done a great job on ST VI is Jerry Goldsmith. Reason? His versatility.

Years from now Grusin's score may be deemed one of the best scores written for a very bad movie. Parenthood (Reprise 9 26001-2, 10 tracks -- 28:33) is another CD I took a chance on, since it's by Randy Newman and I remember the title song being an Oscar nominee a few years ago. Again, this is a terrific soundtrack, mostly all orchestral, featuring Newman's distinct style. Most of the tracks are quiet and poignant, but Newman's "I Love To See Your Smile" (now since desecrated as a Colgate ad) is the highlight here, a typical Newman song performed by the composer. I was shocked to see both "Bonfire" and "Parenthood" in a section filled with rock groups no one's ever heard of, but they were there and both scores are excellent. I probably would have paid full prices for both albums -- so, if you're usually going past the bargain CDs and straight for the "Movies & Shows," stop a minute and check through the low-priced CDs and tapes. You'll never know what you'll find and, sometimes, you may be surprised.

VERY BEST OF ... - This and the "Wanted on CD" poll compiled by Lukas Kendall

13 people have now responded to this poll, being of what specific soundtracks are considered the very best works of particular composers. All members are invited to send their picks--choose a composer and name the 2 or 3 very best works of that composer write in! To conserve space, this month only titles with two or more your opinion. Please try to nick a composer that you are at least

moderately acquainted with, so you won't be naming only the scores you know of. Number next to the composer name is the # of people listing titles for that composer. All these polls are still open, so minations are being listed for a copy of the entire list just write

ın	your opinion	. Please ti	y to pick a compose	er t	hat you are a	l least no	ominations are being	118	ted-for a copy of the e	ntire list, just write.
JI	ERRY GOL	DSMITH	(13)	2	Aliens		RM, MT		Witness	MD, TB
7	ST: TMP	AD, BM, R	M, GG, JD, EW, TB	D.	ANNY ELFI	MAN (9)		E	LMER BERNSTEIN	(2)
4	Legend		SH, MT, TB,RP	7	Batman	AD,BM,I	LK,MD, JD, EW, TB	2	Great Escape	MD, NT
3	Secret of Ni	mh. The	BM, CS, EW		Ed Scissor	BM,MD,	LK,EW,MT,TB,RP		Magnificent Seven	MD, NT
	Star Trek V:	TFF	BM, GG, EW	4	Night Breed	E	M, MD, EW, TB	B	ERNARD HERRMAN	N (2)
2	Poltergeist		CS, SH	2	Beetlejuice		JD, MT	2	Obsession	SP. NT
	Alien		MD, JD		Pee-Wee's B	ig Advent	AD, LK	V.	ANGELIS (2)	
	Hoosiers		AD, NT	A	LAN SILVE	STRI (7		2	Blade Runner	JD, TB
JOHN WILLIAMS (12)			6	Abyss, The	AD, B	M, LK, JD, MT, RP		Chariots Of Fire	JD, TB	
7	Empire SB	BM,CS,L	K,MD,RM,MT,TB	5	BITFIII	AD	, BM, LK, JD, MT	M	ICHAEL KAMEN (2	
6	Superman	BM, LK, I	RM, SH, EW, TB	2	Clan of the C	ave Bear	MD, RP	2	Die Hard	BD, TB
4	E.T.		CS, SH, EW, MT		Predator 2		BM, MD		Robin Hood	BD, TB
2	1941		AD, NT	JO	OHN BARRY	Y (4)		B	ASIL POLEDOURIS	(5)
	Close Encor	unters	SH, JD	3	Dances With	Wolves	MD, EW, TB	4	Conan the Barbarian	AD, BM, MD, RP
	Witches of I	Eastwick	CS, MD	2	Black Hole		MD, EW	3	Lonesome Dove	AD, NT, RP
JA	AMES HOR	NER (13)			Born Free		EW. TB		Quigley: Down Under	AD, NT, RP
8	ST II CS,	LK, RM, J	D,EW, MT,NT,TB	E	NNIO MORI	RICONE	(3)	2	Hunt for Red October	BM, MD
6	Field of Dre	ams AD,	BM,MD,SH,TB,RP	2	Mission, Th	е	MT, TB	Г		
	Glory	AD, BM	I, CS, MD, SH, NT		Once Upor	a Tim	e/West NT,TB	1		
4	Rocketeer, t	the	AD, SH, EW, TB		Thing, The		MD, MT]		
3	Brainstorm		BM, LK, MD	M	AURICE JA	RRE (3				
	Star Trek III		RM, JD, EW	2	Lawrence of	Arabia	MD, TB]		
-	OD GGODD									

TOP SCORES WANTED ON CD

Capricorn One

Michael Thompson, Erik Schmiedel, Terry Broz, Gregory Donabed-like to see on CD (this poll is also a reminder of how many soundian, John Altomari, and Roman Petrzalka join previous respondents tracks are only available on record, and may never make it to CD for in participating in this poll. These are soundtracks wanted on CD, one reason or another). Updates below appear in bold. To save whether they were never released at all, were released only on LP, or, space, only responses with two or more nominations are being listed in some cases, were released only partially on CD. This poll will be this month-for the complete list, just write Lukas. An SASE is not

in effect for a few more months, so write in and let us know what you'd required, though a 29¢ stamp for return postage would be appreciated.

							d		
	# of nominations T	itle	Composer	•	Nominator(s)		Conan the Destroyer	Basil Poledouris	JD, JA
6	Empire Strikes Back (m	nore)	JW LK,	GG, J	D, RM, MT, GD		Cowboys, the	John Williams	NT, RM
5	Gremlins	Jerry	Goldsmith	AD,	LK, SH, GG, JD		Funny Farm	Elmer Bernstein	AD, LK
Honey, I Shrunk/Kids .		Jame	James Horner		BM, LK, EW, JA, RP		Heartbeeps	John Williams	AD, RM
	Jaws	John	John Williams		AD, CS, LK, GG, RM		Karate Kid	Bill Conti	JD, RP
	Poltergeist	Jerry	Goldsmith	AD.	CS, LK, SH, GG		Ladyhawke	Andrew Powell	GG, JD
	Space Camp	John	Williams	AD,	CS, GG, JD, RM		Legend	Tangerine Dream	JD, TB
	Twilight Zone-The Mo	vie	Goldsmith	CS,	LK, SH, GG, MT		Lillies of the Field	Jerry Goldsmith	NT, ES
4	Conan the Barbarian		Basil Poledo	ouris	CS, ES, RP, JA		Lonesome Dove	Jerry Goldsmith	NT, RP
	Journey of Natty Gann		James Homer		BM,CS, NT, JA		Patton	Jerry Goldsmith	CS, GG
3	Flatliners		James N. Ho	ward	BM, SH, BD		Silverado	Bruce Broughton	GG, ES
Ī	Outland		Jerry Golds	mith	BD, TB, ES		ST:TMP (more music)	Jerry Goldsmith	BM, GD
	Sand Pebbles, The		Jerry Golds	mith	CS, NT, ES		Transformers (more music)	Vince DiCola	BM, GD
Something Wicked This			James Homer		LK, MT, JA		Under Fire	Jerry Goldsmith	CS, GG
2 Battle Beyond the Stars			James Homer		LK, TB				

SCORE OF THE YEAR: "HOOK" - Poll compiled by Andy Dursin

Jerry Goldsmith SH, ES

Thanks to a large number of responses that came in promptly, this year's SCORE OF THE YEAR award was able to be accomplished. And it was a very tight race, with "Hook" pulling it out, just ahead of James Horner's "The Rocketeer." The point breakdown was as follows: 4 points for 1st place, 3 points for 2nd, 2 points for 3rd, and a point each for 4th and 5th places. Not everyone gave five total responses, which explains the large margin of points between scores at the top of the list and those at the bottom. And now, here's how this year's voting went, with #'s of first place votes in parentheses.

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*Please note that several scores had 4 points, but B&TB and "Tail" appeared on more lists.

	Pts.	
1. HOOK John Williams	25	(4)
2. THE ROCKETEER James Homer	21	(3)
3. STAR TREK VI Cliff Eidelman	11	(1)
4. JFK John Williams	5	
* 5. BEAUTY & THE BEAST Menken/Ashman	4	
AN AMERICAN TAIL 2 James Homer		

All of those scores are terrific, although it's a safe bet that "Beauty & the Beast" will win the Academy Awards' Best Score and Original Song categories, since Menken & Ashman swept the Oscars for "The Little Mermaid" in 1990 and "Beauty" swept the Golden Globes recently. Thanks again to all those who responded, and let's hope we get another batch of fine scores in 1992 like we did this past year.